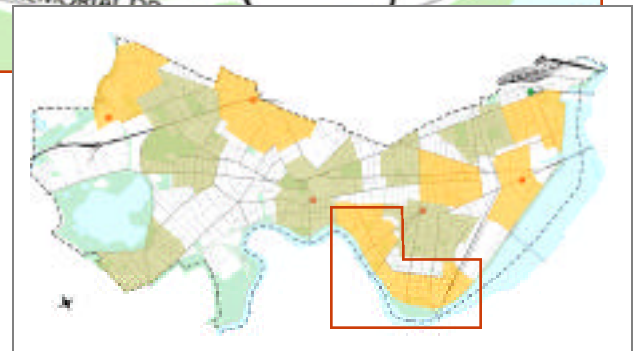




## Map 09 :: Riverside Tour

- (01) Martin Luther King, Jr. School: Vusumuzi Maduna
- (02) Cambridge Community Center: Vusumuzi Maduna
- (03) Western Front: Lisa Carter
- (04) Riverside Press Park: David Phillips
- (05) 727 Memorial Drive: Bernard LaCasse
- (06) Morse School: Tomie Arai, Juliet and Gyorgy Kepes
- (07) Fort Washington Park: Madeline Lord
- (08) Corporal Burns Park: William P. Reimann



## Vusumuzi Maduna Martin Luther King, Jr. School

**Title:** Dr. Martin Luther King, Jr. Memorial

**Date:** 1971

**Materials:** Plastic, perforated sheet metal, metal mesh

**Dimensions:** 19' x 40' x 3'

**Location:** 100 Putnam Avenue



Vusumuzi Maduna's affecting mural portrays four key events in the life of Civil Rights leader Dr. Martin Luther King, Jr.: a sermon, demonstration, arrest, and, finally, the reverend's mule drawn funeral cortege. A red cross stretches across the composition, symbolizing King's work as a Baptist minister and the blood shed during the Civil Rights Movement. Another metal element suggests the body of a bus, reminding viewers of Rosa Parks' refusal to sit at the back of a public bus in Alabama. Its yellow-orange colors also refer to school buses, which have literally been the vehicles of desegregation for American public schools. Finally, Maduna's main choice of material for the biographical events - black perforated sheet metal - lends the figures a shadowy quality that softens the violence of the scenes yet doesn't diminish the work's powerful message of faith, love, and resistance.

Sculptor/painter Maduna is a lifelong resident of the Boston area. His site-specific work, which combines an interest in African art with his own expressive style, has been exhibited in galleries and museums around the world. Many of his public installations are located in the Cambridge and Boston area, including *The Judge*, a recent commission for the Roxbury District Court House. Educated at the School of the Museum of Fine Arts, Boston, he has been Master Artist in Residence at Northeastern University.

## Vusumuzi Maduna



### Cambridge Community Center

**Title:** Inner City Totem I

**Date:** 1981

**Material:** Steel, landscape timber

**Dimensions:** 15' x 4' x 18"

**Location:** 5 Callendar Street, by the front entrance.

Maduna's two totems in Cambridge were his first attempts at translating African-inspired masks into large scale sculptures. The angular, imposing masks combine elements of African art with Maduna's own expressive style.

Born in Cambridge, Maduna (aka Dennis Didley) spent some time as a teenager at both the Margaret Fuller House and the Cambridge Community Center. He began his exploration of African culture with a study of African religions, and that brought him, quite naturally, to a study of traditional art forms, the embodiment of belief and myth. Art, for Maduna, is spiritually nourishing. "People gather strength through their roots," he says, "and it is through art that we hear our ancestral voices." As an adult, Maduna returned to the neighborhoods of his childhood with reminders of the African heritage that many in the community share. "Totem" literally means the emblem of a clan or family.

Maduna studied at the School of the Museum of Fine Arts in Boston and has been an artist-in-residence in the African-American Masters program at Northeastern University. His work has been exhibited in several museums.

*Commissioned through the Cambridge Arts Council's Public Art Program. Funded in part by U.S. Housing and Urban Development Block Grant*



### Margaret Fuller House

**Title:** Inner City Totem II

**Date:** 1983

**Material:** Steel, landscape timber

**Dimensions:** 10' x 32" x 10"

**Location:** 71 Cherry Street, by the front entrance.





## On-site

### What you will need:

Sketchpad or paper, pen or pencil.

Sketch the various shapes that make up this piece. List as many materials as you see.



## Seeing and Experiencing

Some artists present images that are immediately recognizable, while others use simplified forms to suggest things we can see or feel. When artists take this second approach, they are working in a language of abstraction. Vusumuzi Maduna has chosen to work with geometric forms.

As you look at this piece, walk around it. Does it remind you of anything? How many different parts make up this totem? How are the parts joined together? What kinds of materials has the artist used? Where can you find these kinds of materials? Can you find them in your neighborhood? If so, where?

Do you think this specific site inspired Maduna's choice of materials? Look around. What materials do you see in the buildings and landscape around you? Can you describe the different textures that you notice? What shapes has the artist used? Are they straight? Curvy?

How have nature and time affected this piece?

How does the title, *Inner City Totem*, contribute to your understanding of the piece?



## Hands-on

### What you will need:

15 pieces of paper (all cut the same size), pencil or charcoal.

The human face is a subject that many artists have tackled in one form or another. Faces can be depicted realistically or very abstractly.

Look into a mirror and study your face. Draw what you see without looking down at your paper or lifting the pencil or charcoal up from the paper. This is called a "blind contour drawing." When you're done, it might look funny, with parts of the face in the "wrong" place. But that's okay. There is no wrong way to draw a face.

Now, without the mirror, create a series of ten one-minute drawings of your face (you can look at the paper). Experiment! Draw your face using only slash marks or shapes (circles, triangles, etc.).

When you're finished, spread your drawings on a table and compare all your faces. What looks similar? Which differ? Which do you like best? Why?

### What you will need:

Long, vertical piece of paper or wood, pens, paint and found materials.

Totem sculptures have a rich history. (IMAGE) For some cultures, the totem offers protection. For others, it represents power.

Create a totem for your community. Think of a compelling story that took place within your neighborhood. Convey the story by decorating the paper or piece of wood with symbols. Use paint and found materials.

Now make a tiny totem. Does it have the same impact as your larger totem? Now stack furniture and large objects to make a giant totem. Which totem do you think is the most powerful?

## Privately Sponsored Public Art

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### Western Front

**Artist:** Lisa Carter

**Title:** Nightclub

**Date:** 1981

**Materials:** Acrylic on masonry

**Location:** 343 Western Avenue

Skirting two sides of this Western Avenue nightspot, Carter's stark swing dancers, painted in black and white, execute high kicks and dramatic splits. Carter has also included portraits of musicians and nightclub patrons in the mural. She modeled the dancers on photographs from the Swing era, and took snapshots of friends to use as models for the musicians and patrons.

*Commissioned by The Western Front*

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## David Phillips Riverside Press Park

**Title:** Stone Work

**Date:** 1980

**Materials:** Bronze and granite

**Dimensions:** 25" x 9'

**Location:** River Street & Memorial Drive



This two-part stone and bronze piece is situated on a paved area at the top of a hill in Riverside Press Park. One boulder has been sliced into four parts. The parts have been reproduced in bronze, and then the resulting eight units have been rearranged into two new "boulders," one with three stone sections and one bronze section, and the other with the remaining bronze sections.

David Phillips received his BFA in Painting and his MFA in Sculpture from the Cranbrook Academy of Art in Michigan. He has taught at a number of places including Flint Institute of Art, Harvard, and Mass College of Art. His studio and foundry in Somerville are not only busy with his own work, but also much of the bronze casting in the area is done under his careful supervision.

*Commissioned through the Cambridge Arts Council's Public Art Program*

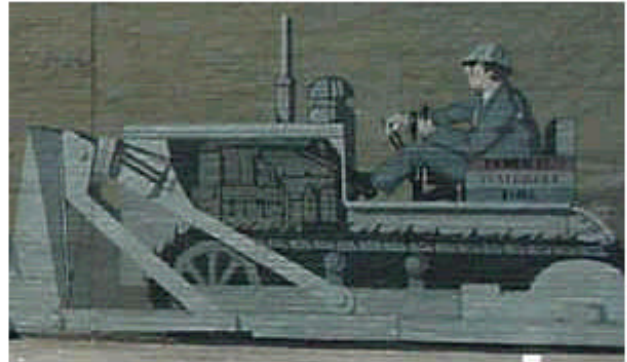
**Bernard LaCasse**  
**727 Memorial Drive**

**Title:** Beat the Belt

**Date:** 1980

**Materials:** Acrylic on masonry

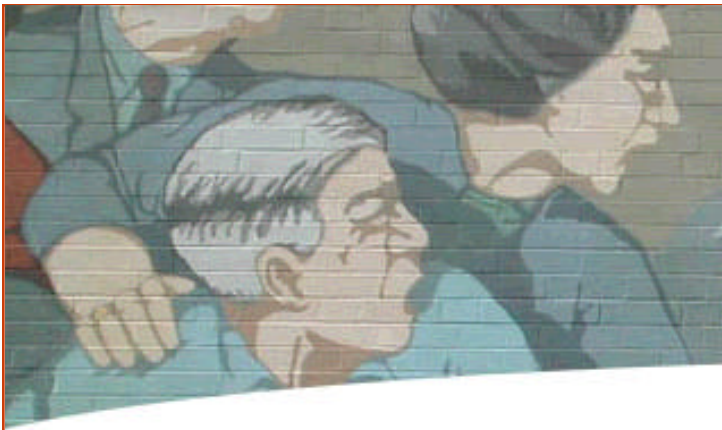
**Dimensions:** 13' x 75'



The mural celebrates the triumph of people over machines by depicting the successful effort of neighborhood residents to block construction of the Inner Belt Highway (extension of I-95) through Cambridge in 1971. The city of Cambridge was the first to organize against the eight-lane highway project, which would have displaced the Brookline/Elm Street neighborhoods and split the city of Cambridge in half. Brookline, Boston, and Somerville soon joined in a coalition that defeated the project and ended all new highway construction in Metropolitan Boston.

*Commissioned through the Cambridge Art Council's Public Art Program. Funded in part by neighborhood contributions.*





*"It took from 1963 to 1968 to get the entire city to support us in stopping the highway. It was a full time job with weekly meetings. The first full public meeting was at St. Mary's on Norfolk St. Six hundred people were there. Frank McCann, one of our state representatives, got up and said, 'You can't beat City Hall; you can't stop the bulldozers. This is progress.' I got up and pointed my finger at him--I had never spoken in public in my life--and said, 'Not only can you fight City Hall, but you can win....'"*

*Asti Greene Benfield,  
activist represented in mural*



## Seeing and Experiencing

What's going on in this mural? This is a neighborhood drama. Who are the different characters?

The "Inner Belt" was a proposed eight-lane highway that would have run right through the neighborhood of Cambridgeport. Local residents battled the highway for 20 years before winning the fight in 1970. Bernie LaCasse's mural commemorates this moment of triumph, celebrating the power of ordinary people to make a difference.

Notice the size of the various figures. How has the artist used scale to explain this event?

What moment in the story does LaCasse show? What is the mood of the protesters? Who has the power? How can you tell?

As you stand in front of this mural, think about your physical relationship to it. How does the artist include you, the viewer?

What colors has the artist used in the mural? Why do you think he chose them?

**Proposed route of the Inner Belt.**  
Inner Belt and Expressway System,  
Boston Metropolitan Area, 1962.  
Prepared by Hayden, Harding &  
Buchman, Inc., and Charles Maguire &  
Associates for the Massachusetts  
Department of Public Works.







## On-site

### What you will need:

Paper, pencil or black marker.

Using pencil or marker, sketch the composition of the mural, paying close attention to the size of the figures in the piece relative to the bulldozer. Reverse the scale on another piece of paper, making the bulldozer large and the people small. How does this change the feeling of the piece?

## Hands-on

### What you will need:

Roll of paper, 8.5" x 11" pieces of paper, charcoal, pencil, paint, tape, scissors.

Muralists who choose a political event as their subject make many decisions as they communicate their ideas on a very large surface. In LaCasse's *Beat the Belt*, the size of the figures makes a statement about power and community.

Play with this idea of relative scale. Make a series of very large (larger than life) drawings of people. You can trace some friends' bodies on the large roll of paper. Cut out the figures and tape them on a wall. Now make similar drawings, but at a much smaller size (use the 8.5" x 11" paper). Put these drawings on the wall. Compare the impact of these two sets of images.

### What you will need:

Cardboard, a piece of wood or dowel, drawing or painting materials (pens, pencils, pastels, crayons, paints).

Can you think of other artworks that have been inspired by a political event? Look at the image Pablo Picasso's *Guernica*. What is this work trying to say?



Start a collection of images that are political in nature. These can be from magazines, postcards, newspapers, etc. Now think of a situation in the world that you feel is unjust. This situation could be something affecting your friends, family, school, neighborhood, country or even the whole world. Create a sign or piece of art that expresses what you want to say.

## Morse School 40 Granite Street



**Artist:** Tomie Arai  
**Title:** Morse School Mural  
**Date:** 1999  
**Materials:** Acrylic on birch  
**Dimensions:** 8' x 16'

When Arai was asked to create a mural as part of the school renovation, she chose to show the school's rich culture through historical and natural elements culled from the neighborhood. Near the horizon, she introduced the old Morse School and other buildings of historic Cambridgeport. The cultural diversity of the students is suggested through the biodiversity of the nearby Charles River and a band of traditional designs from different countries. A large central image of the Tree-of-Knowledge represents the school's innovative Core Knowledge curriculum.

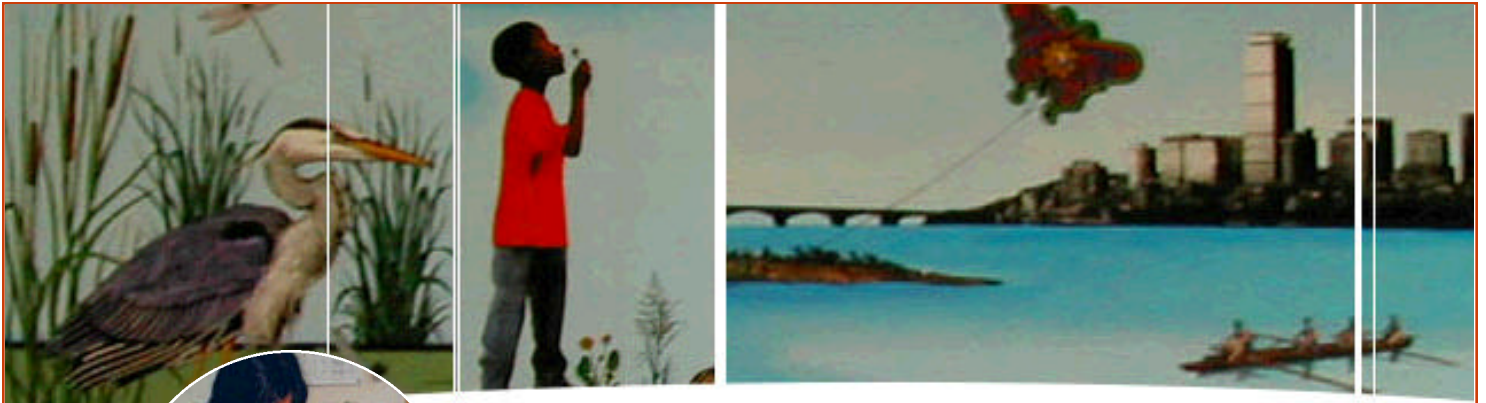
A third-generation Japanese American, Arai focuses her work on three central themes: the immigrant experience, cultural identity, and the role of memory. A lifelong resident of New York, she has worked collaboratively with community groups for over twenty years and serves on the boards of the Museum of the Chinese in the Americas and the Coast to Coast Women Artists of Color Organization.



**Artists:** Juliet and Gyorgy Kepes  
**Title:** Morse School Murals

When the Morse School was built, architect Carl Koch commissioned well known Cambridge artists Juliet and Gyorgy Kepes to design bold art panels for the hallways of the school. The Kepeses experimented with color and design, scooping granular pigments from big buckets onto metal sheets, making patterns by pressing leaves into the colors, then shoving the test pieces into enormous ovens heated to 2000 degrees. After long hours of experimentation, the artists created the five bird and tree designs, which are on view in the primary wing of the school.

Born in Hungary, Gyorgy began his career as a painter but turned to photography and filmmaking. He is perhaps best known as the founder of MIT's Center for Advanced Visual Studies. Juliet was born in England and worked as a painter, sculptor, and graphic artist, and is highly acclaimed for her beautifully illustrated children's books.



## Seeing and Experiencing

When Tomie Arai was commissioned to make this mural for the Morse School, she worked closely with the school's staff and parents to decide what it should include. The result is a wonderful tapestry of landscapes, people and animals. Created from silk-screened photographs, it celebrates the school's history and its community. It also tells us the larger story of the city of Cambridge and the Charles River.

When artists tell a story, they make careful decisions about what details they will include. What has Arai chosen to show? What could she have included but did not?

One of the mural's main themes is diversity. Look at the cloth patterns at the bottom. Each one represents a different ethnic culture. What else suggests diversity? Why do you think Arai has put plants and animals in a picture about a school?

Arai's vision of a harmonious world is expressed through the balanced composition of the mural. The brick building on the left is the old Morse School. How else has the artist shown different time periods?

The central image is a tree, a symbol for the school's curriculum. Why has the artist shown us the roots of the tree?

How would you describe the world that Arai has pictured? What inspiration might this work offer to the students who attend the Morse School?

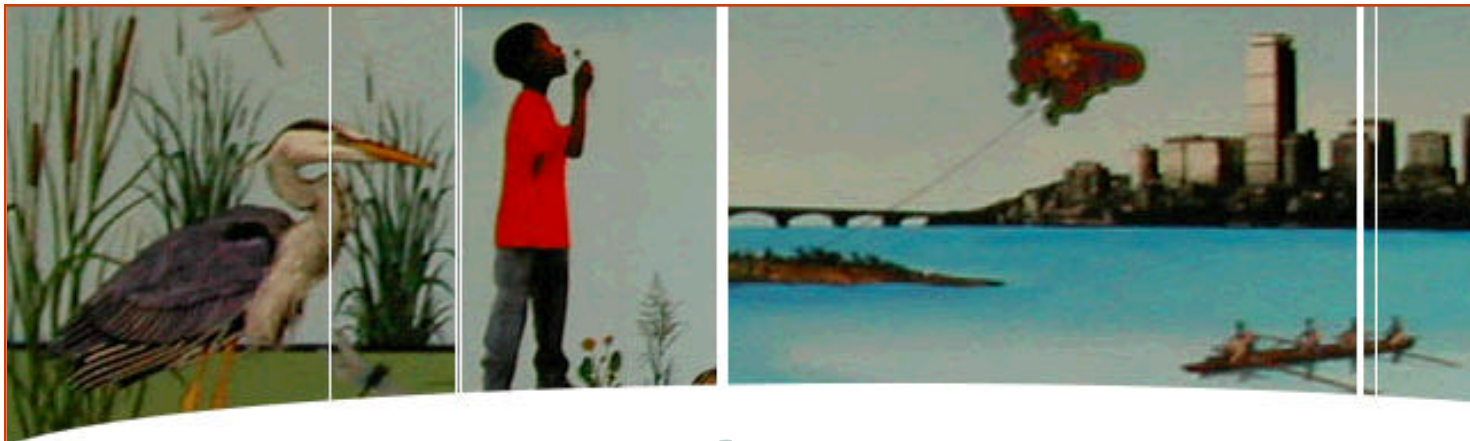


**New England Glass Works from the Walling map**  
H.F. Walling, *Map of the City of Cambridge, Middlesex County, Massachusetts*. (Boston: 1854)



**Drawing of Morse Grammar School,**  
249 Brookline Street (original location).  
Collection of the Cambridge Historical Commission.





## On-site

If you are viewing this with someone else play "I Spy." Choose something in the picture and challenge your friend to guess what it is.

If you are more adventurous, you and your viewing companion can each write three sentences about the piece. Then trade sentences. Study one of your friend's lines and create a movement for each word in the sentence. For instance, for "The tree is in the middle," you would create a separate gesture for "the," "tree," "is," etc. Put your movements together and perform the sentence as a dance.

## Hands-on

### What you will need:

Styrofoam tray, piece of Plexiglas, or cookie sheet; water-based printing ink or tempera paint; a brayer (roller); paper; simple tools for making marks; ballpoint pen.

Arai explores the printmaking technique of silkscreen in her mural. There are many ways to make prints. To make a simple monoprint, roll your ink onto the tray or cookie sheet. Place a piece of paper on top of the ink. Draw an image on the paper as it sits in the tray. If you choose to add words be sure to write them in reverse. Improve with tools to make different marks: a fork, a crayon, a sharp pencil, a spoon, etc. Now lift up the paper and look at the back.

Try another kind of printmaking. Draw an image into a Styrofoam tray. Press hard (a ballpoint pen works well). Now, ink the surface of the tray with a roller. Once you have evenly covered the surface with ink place a piece of paper on top and rub with the back of a wooden spoon or your hand. Lift up the paper to see your image. What happens when you roll one color on top of the other? Experiment with different tools and the marks they make.

### What you will need:

Old magazines, scissors.

When some artists start a project they "brainstorm ideas" by collecting images: photographs, newspaper clippings, magazines, sketches - anything that interests them.

Make your own image collection. Pick up one of your magazines, stack a few pages together, and cut out a 3" x 3" square. You'll get several random images this way. Once you have collected 20 squares or so, go to a photocopier and copy your images. Blow them up in size or shrink them. Combine your photocopied images with your drawings to create a story.

## Madeline Lord Fort Washington Park

**Title:** Revolutionary Figures

**Date:** 1987

**Materials:** Painted Steel

**Dimensions:** Life-size

**Location:** Waverly Street and Talbot street



Five life-size silhouette figures - four minutemen and a Victorian-era woman - stand guard at Fort Washington Park, the only remaining fort built by George Washington, during the siege of Boston in 1775. The four Colonial soldiers are scattered throughout the park, in stances of battle readiness, while the Victorian figure sits alone pondering the historical site.

After the Battles of Lexington and Concord, the British retreated to Boston. George Washington encircled the city with fortifications, of which this is one. At that time, the fort overlooked the Charles River, and the cannons pointed towards Boston. The area was made into a park in 1857 when the land was donated to the City and the cast-iron fence surrounding the park was erected.

The intent of the cut steel sculptures, says Lord, "was to recreate the Fort's encampment setting and to recall the park's creation and heyday," celebrate both eras in tandem, and pay homage to the park's layered history.

*Commissioned through the Cambridge Arts Council's Public Art Program*



## Seeing and Experiencing

Before the United States was even a country, George Washington built a fort in Cambridge that overlooked the Charles River. In a November 28, 1755 report to the Continental Congress, Washington wrote, "I have caused two half moon batteries to be thrown up, for occasional use, between Lechmere's Point and the mouth of the Cambridge River." In the 1850s, the fort was made into a city park. Since then the river has been filled in, and today the fort is almost lost amid the sprawl of industrial and MIT-owned buildings.

Madeline Lord's sculptural installation features five figures from two periods in the site's history: its life as a fort and its life as a park.

Who are these figures and what are they doing here? What is their relationship to one another? Which historical period do you think each of these figures represents? Do they give you a sense of what it might have been like to be a soldier in Washington's army or a Victorian lady enjoying a leisurely stroll?

Do Lord's figures seem substantial or do they have more of a shadowy presence, like whispers from the past?

In what ways do the figures echo other elements in the park? Do these figures feel like they belong here?

Was Madeline Lord successful in bringing to life this site's rich history?

**\*Fort Washington in 1861**  
Engraving by Kilburn and Mallory.  
Cambridge City Directory, 1961.

## On-site

This is a park that invites you to use your imagination. Imagine that you are one of Washington's soldiers. Now picture yourself as a Victorian-era Cambridge resident. What are those different time periods like? How are they different from modern life? How has use of this site changed over time? What stories can you create about this site?

## Hands-on

### What you will need:

Paper, charcoal, scissors, tape, glue.

Lord's sculptures resemble silhouettes, a likeness sketched in outline form and then colored in. Make your own silhouettes. Have a friend sit in front of a light source (like a desk lamp) so that the light casts a shadow of the person's profile on the opposite wall. Ask your subject to strike different poses. When you find the pose you like best, tape a piece of paper on the wall where the shadow is cast. Use charcoal to outline the shadow, then fill in the outline with your charcoal. Cut out the silhouette and glue it onto light-colored paper.

### What you will need:

Old newspapers and magazines, cardboard, glue, black acrylic paint, clay or plasticene.

Instead of one sculpture or a painting on the wall, an installation is a gathering of different elements in a space. When an artist creates an installation, they think about how the viewer will interact with all of the different components. Lord's piece is a park-wide installation.

Make a miniature installation. Thumb through newspapers and magazines to find photographs of people standing in full-length poses. Once you have found six full-length figures, cut them out carefully so that the backgrounds vanish entirely and you are left with just the figures. Glue your figures onto cardboard, then trim away the cardboard edges. Paint the front and the back of your figures.

Create a cardboard stage for the figures. Stick the figures in a clay or plasticene base so they can stand up. How will you arrange the figures in the space? Do you want to add anything else to the piece? What is your piece about? Do the figures have a specific relationship?



## William P. Reiman Corporal Burns Park

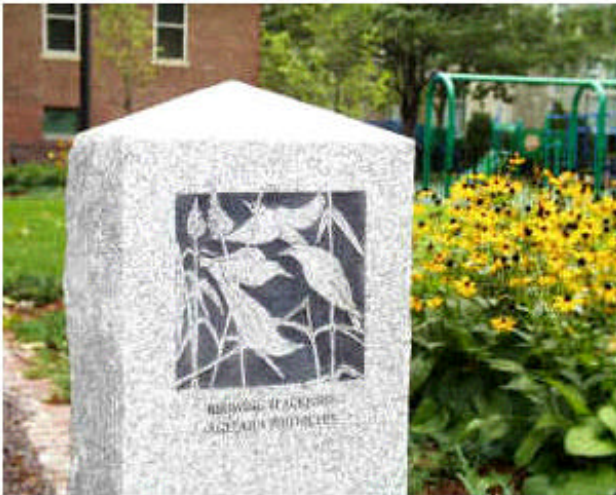
**Title:** Untitled

**Date:** 1998

**Materials:** Granite

**Dimensions:** 16 images 9" square and  
4 images 2' square

**Location:** Intersection of Memorial Drive and  
Flagg Street



To create these intricate designs, based on plants and animals of the nearby riverbank, William Reimann used a modern tombstone cutting technique in which a cut rubber stencil is affixed to the granite before sandblasting removes the exposed stone. Reimann drew and cut each of his detailed designs on the stencils by hand. The images are located on the opposed sides of eight bollards at park entrances and on four granite panels that are placed in the ground of the walkway along Flagg Street. Cut approximately 1/4" into the surface of the granite columns, the designs are perfect for handrubbing reproductions.

A sculptor, draftsman, and designer, Reimann began his career at Yale University, where he received his M.F.A. in 1961. He experimented with plexiglas and steel earlier in his career, but his current medium of choice is sandblasted stone. Animals and the natural world are frequent subjects, as are designs and symbols from the world's ancient cultures. His works are in the permanent collections of the Whitney Museum and the Museum of Modern Art in New York City, the Museum of Fine Arts in Boston, and the National Gallery in Washington, DC, as well as in numerous private, corporate, and public settings. A longtime Cambridge resident, Reimann teaches in the Visual and Environmental Studies Department at Harvard University.

*Commissioned through the Cambridge Arts Council's  
Public Art Program*